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FEUILLETS
DE
L'ÉLÉGANCE FÉMININE

PARIS

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15 Septembre 1924

The following houses have contributed to the present issue :

Beer	7, Place Vendôme
Bernard	33, Avenue de l'Opéra
Dœuillet	24, Place Vendôme
Doucet	21, Rue de la Paix
Drecoll	136, Avenue des Champs-Elysées
Georgette	9, Rue Auber
Jenny	70, Avenue des Champs-Elysées
Jeanne Lanvin	22, Faubourg Saint-Honoré
Madeleine & Madeleine	104, Avenue des Champs-Elysées
Martial & Armand	10, Place Vendôme
Molyneux	5, Rue Royale
Jean Patou	7, Rue Saint-Florentin
Philippe & Gaston	120, Avenue des Champs-Elysées
Paul Poiret	27, Avenue Victor-Emmanuel III
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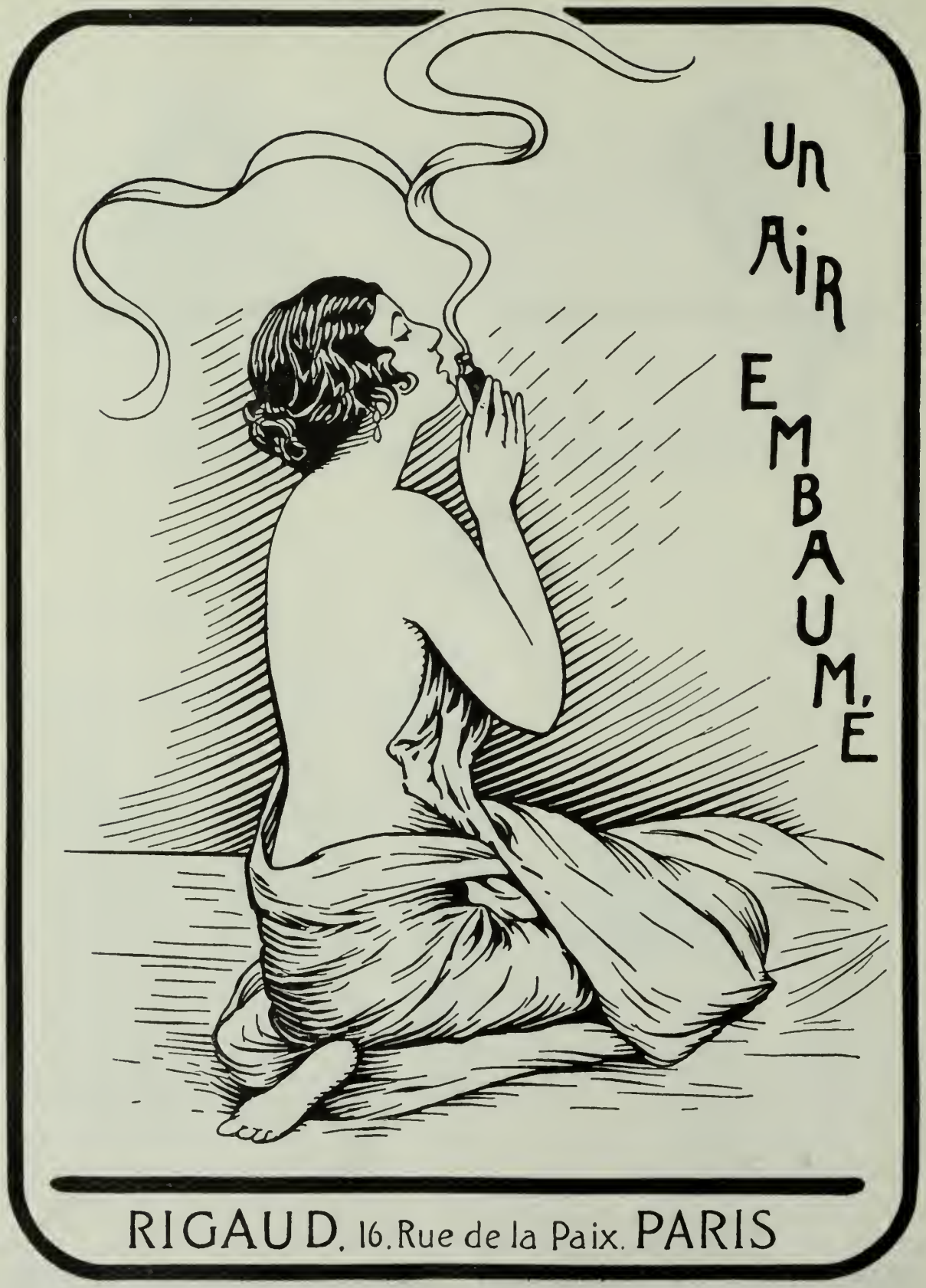
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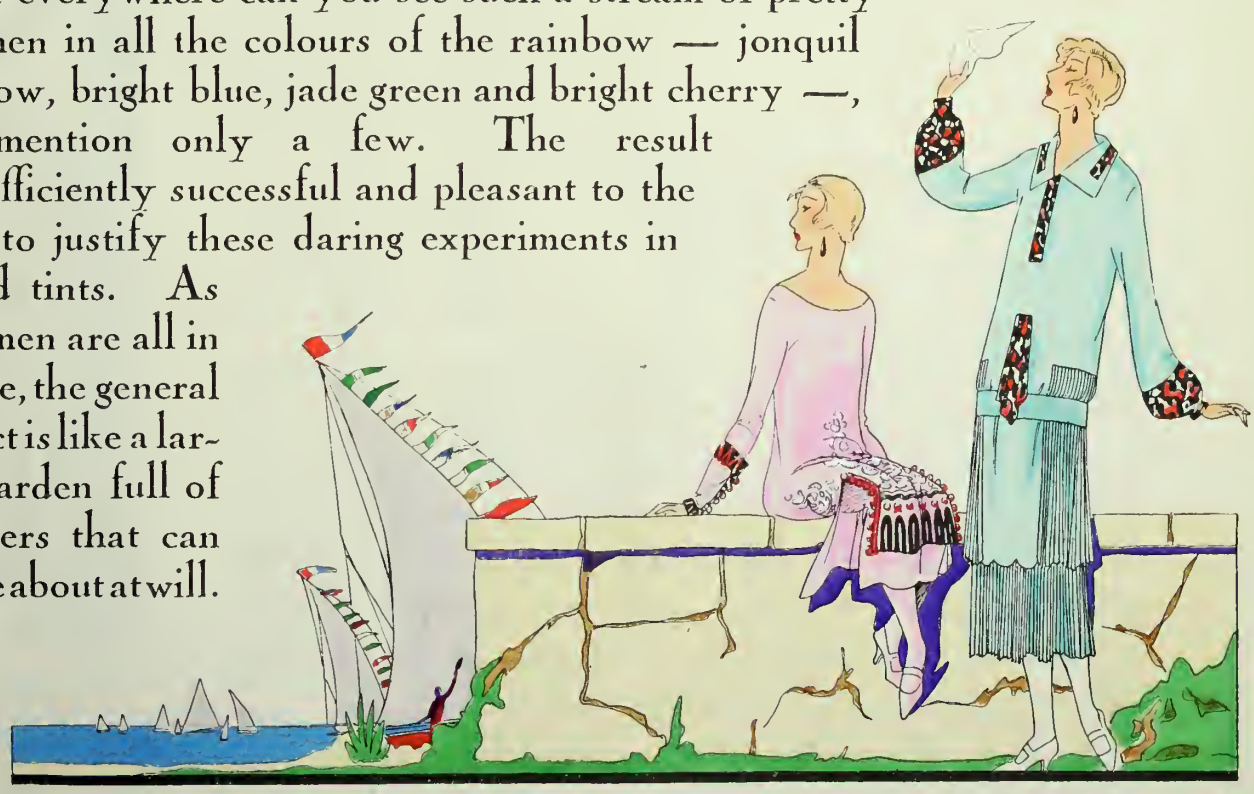
FEUILLETS DE L'ÉLÉGANCE FEMININE

MODES OF THE MOMENT

The Deauville season ended as it began, in an indescribable whirl of pearls, diamonds and dresses, and such a profusion of ermine, fox and other costly furs! It was as if they cost nothing at all! In former years, the tide — by which of course I mean the social tide, the real one being quite a secondary consideration at Deauville — used to set towards the Rue Gontaut-Biron and the Potinière about eleven o'clock in the morning. This year it has moved towards the beach, where the new Roman baths have aroused great curiosity. The Deauville crowd is worth watching. Not everywhere can you see such a stream of pretty women in all the colours of the rainbow — jonquil yellow, bright blue, jade green and bright cherry —, to mention only a few. The result is sufficiently successful and pleasant to the eye to justify these daring experiments in vivid tints. As the men are all in white, the general effect is like a large garden full of flowers that can move about at will.



JUANITA. — *Cyclamen "Banjo" A. G. B. crepe dress, embroidered and trimmed with small buttons.*

Bernard

SOUKI. — *A pleated crepe de chine three-piece dress with multicoloured embroidery.*

Premet

PLEIN ETÉ. — *White "Fantasia" A. G. B. crepe dress with satin stripes.*
Jean Patou

NEWPORT. — *White crepe de Rome dress with black embroidery.*
Drecoll

NOTE

Mistresses of country houses now make a point of dressing very simply. Even when people come to see them, they wear knitted wool or silk and wool mixed. They make up for this by having a large selection of scarves and foulards of all kinds, keeping their crepes, tulles and lace for dinner parties.

Printed and multicoloured crepes

The muslins, organdies and A. G. B. crepes, with patterns printed in the most startling and nevertheless harmonious colours, which made their trial trips, so to speak, at Auteuil and Longchamp, blossomed out in great profusion at Deauville. « Fredaine », a delightful multicoloured printed crepe de chine dress, first seen on Drag Day, made a very successful appearance at Deauville. So did « Madona », a crepe de chine with big roses on a sky-blue ground. As for « Brin de Soleil », a navy blue and white printed A.G.B. crepe, it is one of the big successes of the summer. There is not a dressmaker worthy of the name who has not made something delicious out of this material. Black and white and navy blue and white are preferred by the Parisienne, who does not really care about bright colours.

MITZUKO. — *Gold lame afternoon dress trimmed with black and white crepe de chine, with embroideries to match.*
Paul Poiret

NOTE

In addition to the numerous knitted and woollen scarves with which the present trend of fashion has supplied us, there are some, made of plain or printed A. G. B. crepe, that not only have a delightfully fanciful effect but wear very well. They have the advantages of looking quite flimsy though in reality they are nothing of the kind.

In the paddock at Deauville

Amid the Deauville race-course lawns and flowers,

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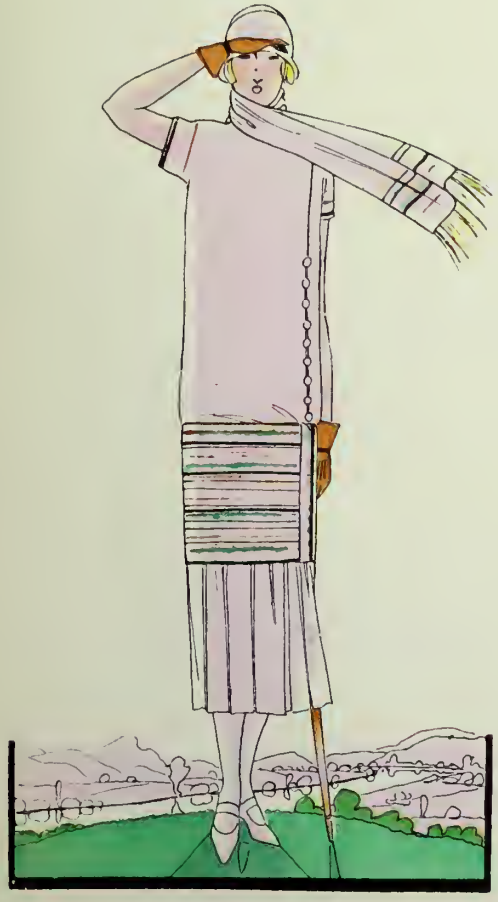
FREDAINE. — *Crepe de chine afternoon dress with a design printed in several colours.* Drecoll

FRAICHEUR. — *Multicolour printed velvet afternoon dress, combined with white crepe de chine.* Madeleine et Madeleine



GAMINE. — *White woollen three-piece dress with stripes in several colours.* Bernard

which remind one of Debucourt's water-colours, observers noticed a great many delicate lace dresses. White lace, for instance, was pleated over a black satin fourreau ; pink lace was worn over chiffon ; écru lace showed its charming designs over satin to match ; and lace was used with lavender blue crepe de chine, with silver and geranium-red stitching here and there. There were countless dresses made of A. G. B. crepes, such as

Beauté satin-crepe, *Milbourg* satin-crepe, *crepes Tiflis, Fausta, Ida* and *Banjo*, all very effective. I must not forget the new A. G. B. crepe, *Fantasia*, a striped crepe, out of which Jean Patou has created the masterpiece called « Plein Eté » shown in these pages.

Fairy-tale scenes in real life

The scene at the Casino in

Courtisane. — *White crepe de chine dress with multicoloured embroidery.* Jenny

White crepe de chine mantle edged with fur and bouquets of pointed flowers. Bernard

Two creations by Drecoll

Laque. — *Dress of A. G. B. crepe du Maroc and artificial black satin.*

Coraline. — *Coral-pink crepe georgine afternoon dress, trimmed with stitching to match.*

the evening and at dinner at the Royal and the Normandy was dazzling almost beyond description. Something of this kind must have been in the mind of the poet who wrote about a dress that alternately gave a shimmer of moonlight and the blaze of sunshine. The women really looked as if their toilettes were made out of fragments of the sun, moon and stars, so covered were they with paste diamonds, crystal beads and coloured stones. One

Three creations by Worth

Asmodée. — *Ruby satin-crepe casino dress, with jet waistband and fur trimming.*

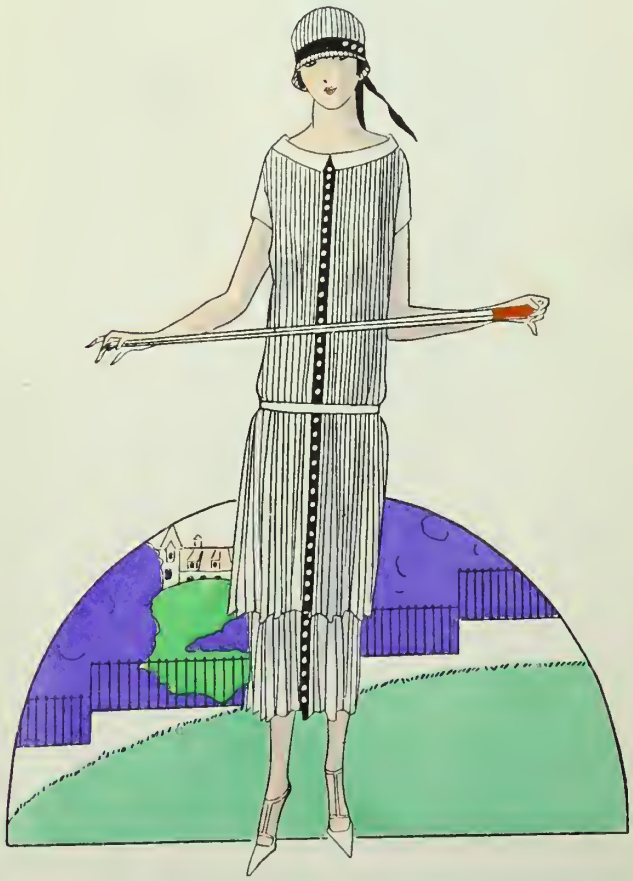
Hermione. — *Green satin-crepe dress with guipure apron to match, trimmed with diamonds.*

Lady. — *Black and white printed chiffon dress.*

dress, of A.G.B. *Beauté* satin-crepe, with silver and pink beads, suggested a stream gushing out of a rock. Another arrangement of silver and pink beads, on white satin-crepe, looked like the first tender glimmerings of dawn. Diamonds twinkled like tiny stars on a black *crepe du Maroc* frock appropriately called « Belle Nuit ». Diamonds again were used for a big *motif* on « Soleil », a golden yellow satin Casino dress almost as resplendent as the orb of day.

Where fashions are started

As everyone knows, the fashions of to-morrow first take wing at Deauville the ultra-chic, where, in the heat of summer, we can make a pretty good guess at what will be worn in the following winter. If we see furs and close-fitting dresses



Petite Chose. — *Pleated white A. G. B. crepe de chine dress, trimmed with small buttons.*

Jean Patou

on the racecourse and at the Casino, we may feel convinced that women will be slender when the thermometer drops towards zero. If the Deauville dresses show a tendency towards fulness, so will the feminine form in October. This year the casting vote will again be given to slenderness. This, at any rate, is the conclusion to be drawn from the toilettes shown at Deauville and comprised in the great dressmakers' new season models, which

Rendez-Vous. — *Ecru lace dress trimmed with small satin buttons to match.*

Doucet

Three creations by Philippe et Gaston

Jasmine. — *White "Fascination," A. G. B. satin dress trimmed with monkey fur.*

Belle Nuit. — *Black crepe du Maroc evening dress embroidered with spangles and diamonds.*

Daunou. - *Grey "Milbourg" A. G. B. satin-crepe tunic with multicoloured embroidery.*

I shall shortly have an opportunity of describing.

What hats will be made of.....

Felt and velvet toques, cloches and capelines were worn at Deauville with the lightest, the flimsiest and the most transparent of dresses. This sort of thing is, of course, quite contradictory, but we have ceased to be surprised by such paradoxes of fashion, and we even begin to

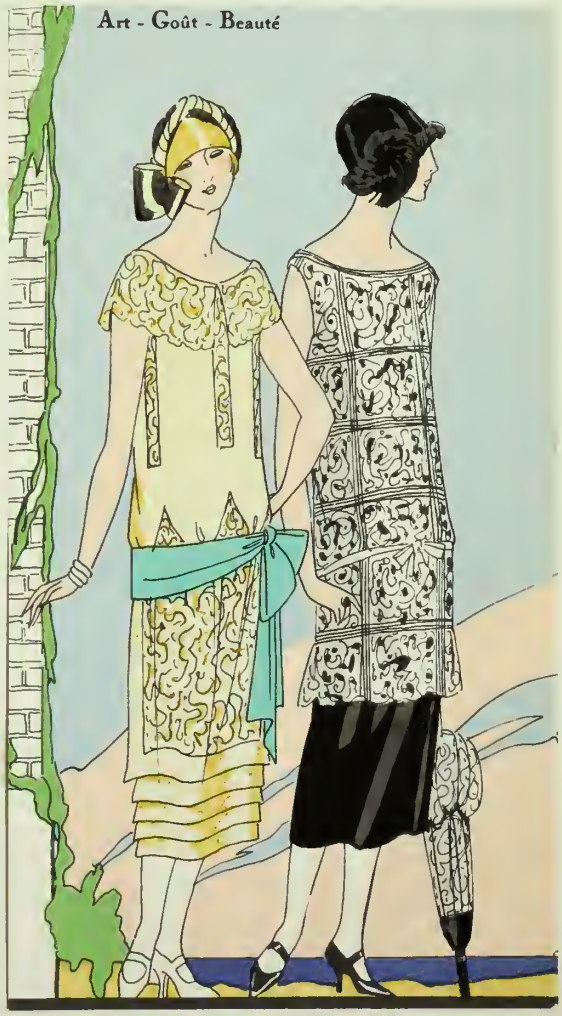
Two creations by Dœuillet

Plage Fleurie.— *An afternoon dress of multicoloured printed chiffon with an apron shape.*

Eureka.— *A three-piece dress; the tunic is made of embroidered toile de Jouy and the fourreau of black satin.*

like them. Among the numerous creations observed in the paddock I must mention a suède felt hat edged with velvet and trimmed with an artificial heron. A drawing of this hat will be found in this issue. Another very smart hat was of black felt, lined with rust-coloured velvet and trimmed with black satin ribbon and little bunches of black and rust-coloured feathers. There are rumours that ostrich feathers may be worn in hats again this winter. All I can assert is that we shall see plenty of hats made of velvet combined with fur, and a great variety of fancy articles in the way of feathers, jewellery and veils.

ROSINE.



Two creations by Bernard

N'Aimez que moi.— *Banana-coloured crepe georgine afternoon dress, with insertions of lace to match.*

Tentation.— *Pleated white lace dress and black satin fourreau.*

Madeleine et Madeleine Molyneux Georgette Premet Madel

et Madeleine Molyneux Beer Georgette

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Three creations by Jeanne Lanvin

Dress of lavender blue lace and crepe de chine to match, trimmed with silver and geranium-coloured stitching.

Navy blue crepe de chine dress, with white pleats in front.

White crepe de chine dress trimmed with black buttons.

On the Eve of the Cold Season

✣ ✣ ✣

SOME NEW IDEAS

Over the autumn « robes-manteaux » and tailor-mades, which will fit closely and will be made warmer with strips of soft fur or feathers, we shall all be wearing stoles made of velvet, silk panne, plush, and tesselated mixtures of daim, wool and chenille in gently harmonising tints. These stoles will be long, broad and supple and will be edged with long, quivering ostrich plumage. Some will be finished off with badger or white or grey fox or knotted chenille fringe.

The stole will be worn over the shoulders and held by a large decorative clasp or « motif », made

My Love. — *White satin-crepe afternoon dress with coloured fringes.*

Dœuillet

Soleil. — *Gold satin-crepe dress with a large diamond ornament at the waist.*

Paul Poiret

of mother-of-pearl, carved wood, tinted galalithe, metal, hard leather or stones, and the « motif » will be repeated in the hat.

The stole will be crossed on the left side, one end falling down in front and the other thrown over to the back. Some smart women prefer to cross the ends at the back and fasten them in that position with the « motif », which is therefore visible only when they turn their back on the spectator. These women at any rate have a style of their own!

If the stole is too heavy and warm to be conveniently worn during the last fine days of early autum, one can fall back on the

Crepe "Beauté" A. G. B. casino dress embroidered with silver beads.

Beer

La Chimère. — *White satin crepe embroidered with pink and silver beads.*

Premet

Premier Rayon. - *Nile-green panne tunic dress embroidered with silver.*

Martial et Armand

Two creations by Jenny

Espoir. - *Black velvet and green satin afternoon dress with passementerie waistband.*

Petite Amie. - *White satin dress embroidered all over with crystal.*

ostrich-feather boa, which is long, very thick in the middle and has knotted strands that run to about ten inches in length. In smoke grey, pearl grey or "fog-blonde" they have an airy and pretty effect.

Slender little women who would be lost in a boa or a big stole have a resource in the ruche worked up into shell-shapes of two-coloured fur, in which white and black predominate: ermine and sealskin, for instance. This fancy article must match the hat and the rest of the costume. Ruching is used as a narrow border on a black panne boater-shape hat and is also put round the bottom of sleeves and mantles.

Another autum notion to go with the tailor-made or other dress is the dog-collar made of white rabbit, fox, silver chinchilline and white or pearl-

Two creations by Doucet

Tanagra. — *Black chiffon and pleated tulle dress embroidered with white beads.*

Rhina. — *Silk tulle dress with coloured wool embroidery.*

grey monkey fur. It is made perfectly straight and plain, with no ornament, except, at the side or back, a tuft of ribbon or flowers, which may be either bright-coloured or subdued, according to taste, and can be selected to match the hat, so as to form an ensemble.

White seal and black seal is being used for mantles, clothes and sporting tailor-mades. Seal is sometimes worked up in strips and forms a black and white « pékiné ». It is lined with fur or smooth feathers.

The craze for fur linings is pretty general this season, not only for mantles but for the new boleros, the tunics of « robes-manteaux » and Directoire coats. Gazelle, tiger-cat and rabbit dyed in all sorts of ways masquerade as jaguar and panther skins. To think that after all these sartorial precautions we may have a winter of almost angelic mildness !

LUCIE NEUMEYER.

Drawings by Colette, Mariotton, Vittroto, J. Dory and Mana.

HUPPA-HUPPA. — *Coral "Milbourg" A. G. B. satin-crepe calling dress, embroidered with pearls and diamonds.*

Beer

Creations by Esther Meyer

1. "Suède" felt edged with velvet and trimmed with a fancy heron.

2. Black felt hat lined with rust-coloured velvet and trimmed with black satin ribbon and pompons of black and rust-coloured feathers.

3. Panne hat trimmed with a high pointed aigrette and poufs de crosse.

4. Grey felt lined with rust-colour; felt bow.

THE STAR

by Clément Vautel

Gipsy Mabell, the American star and queen of the moving picture world, has just arrived at Deauville, with Harry Bobson, her prince consort, two secretaries, a publicity man, four dogs and an ancient spinster as companion.

Gipsy Mabell's appearance created a great sensation in the Rue Gontaut-Biron, the centre of Deauville. Just think! The woman who created the "Cowboys' Fairy", the "Tamer of Hearts", the "Mysteries of Fifth Avenue," and heaps of other films that have been shown to enthusiastic audiences in all parts of the universe must be the most wonderful woman in the world!

She has taken nineteen first prizes for beauty, been divorced four times and swum across the Mississipi. She earns 5.000.000 dollars a year and eats nothing but bananas. How can anyone of her sex possibly compete with Gipsy Mabell? The mere idea is preposterous. She had not been five minutes in Deauville before everyone was gazing at her with an expression something like Harry Bobson's.

She has eclipsed everybody, from the ladies with assured positions down to those who have no position at all; she has eclipsed the smartest, the most bejewelled and all those who were most admired before she made her appearance.

There is only one Gipsy Mabell. All the other women are simply not in the picture.

All this is very annoying to Nicole, but she takes care not to show her feelings.

— On the whole, she remarked to me, I see nothing wonderful about this kinema actress everyone is making such a fuss about.

— Neither do I, was my reply.

— Do you consider her so very pretty?

— No.

— Wonderfully dressed?

— No.

— Her face looks as if it were made of painted china like a doll's. She has no expression. Don't you think so?

— Yes.

— I saw her in the "Tamers of Hearts". It was an utterly stupid film, and she didn't improve it.

— No.

— Do you think she makes as much money as people say?

— No.

Nicole looked penetratingly at the star, who struck me as quite nice and seemed to be simply bent on having a good time. She did not look as if she were at all spoiled by success.

Nicole went on:

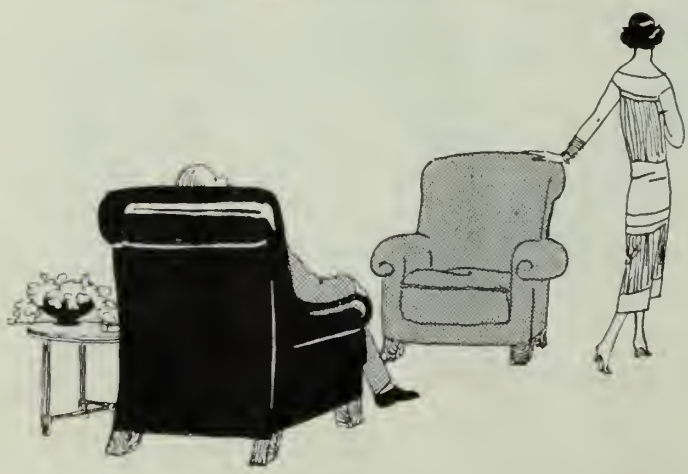
— How common and vulgar these film successes are! They all have the Barnum showman touch! What pleasure can it give a woman to see her name in every newspaper and to be known to all the clerks and shopgirls? I wouldn't like to be a Gipsy Mabell, I assure you.

— You are quite right, Nicole.

She was silent and reflective for a minute, and then exclaimed quite suddenly:

— I would look just as well on a film myself!

As I seemed to doubt this statement, she rose abruptly, evidently very cross, and left me.



CLÉMENT VAUTEL.

JEWELS

Jewelled bracelet, with brilliants and sapphires (G. Mauboussin)

The best way to characterise the present evolution of fashion in jewellery is to estimate its value. The richness of the work turned out by the leading jewellers shows a constant tendency towards greater refinement and costliness. The importance of the work necessitated by the dimensions, the price and quality of the materials, which are often very scarce and difficult to obtain, make the up-to-date jewel a masterpiece in its way.

This tendency is very pronounced, in contrast to the innumerable fancy articles in vogue, of which we have given many delightful specimens in these pages.

But, whether it be the simplest or the most valuable article, we find the same strong desire for novelty, the same skill in craftsmanship and the same harmony. The waist brooch shown herewith contains a very large cabochon, which, however, does not impart the slightest heaviness to its appearance. The richness of the brilliants and sapphires used in the first bracelet does not take away from its flexibility and elegance. In the third piece of jewellery, the small coloured figures, copied from an ancient work of art, form a pleasant contrast to the brilliant sobriety of a background of brilliants.

Sapphire brooch, with cabochon set in brilliants and sapphires (G. Mauboussin)

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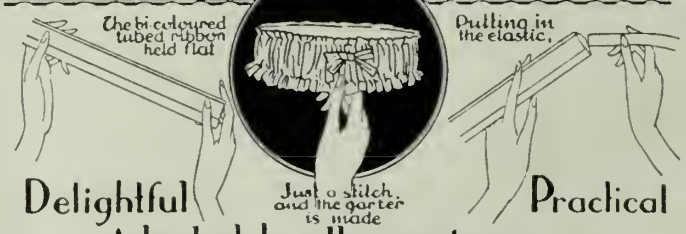
Le Printemps. — *A short Parpazan rat coat, with fringed deerskin edging.*

"LUCHON" "LE PRINTEMPS"

Le Ruban Tubé Bicolore



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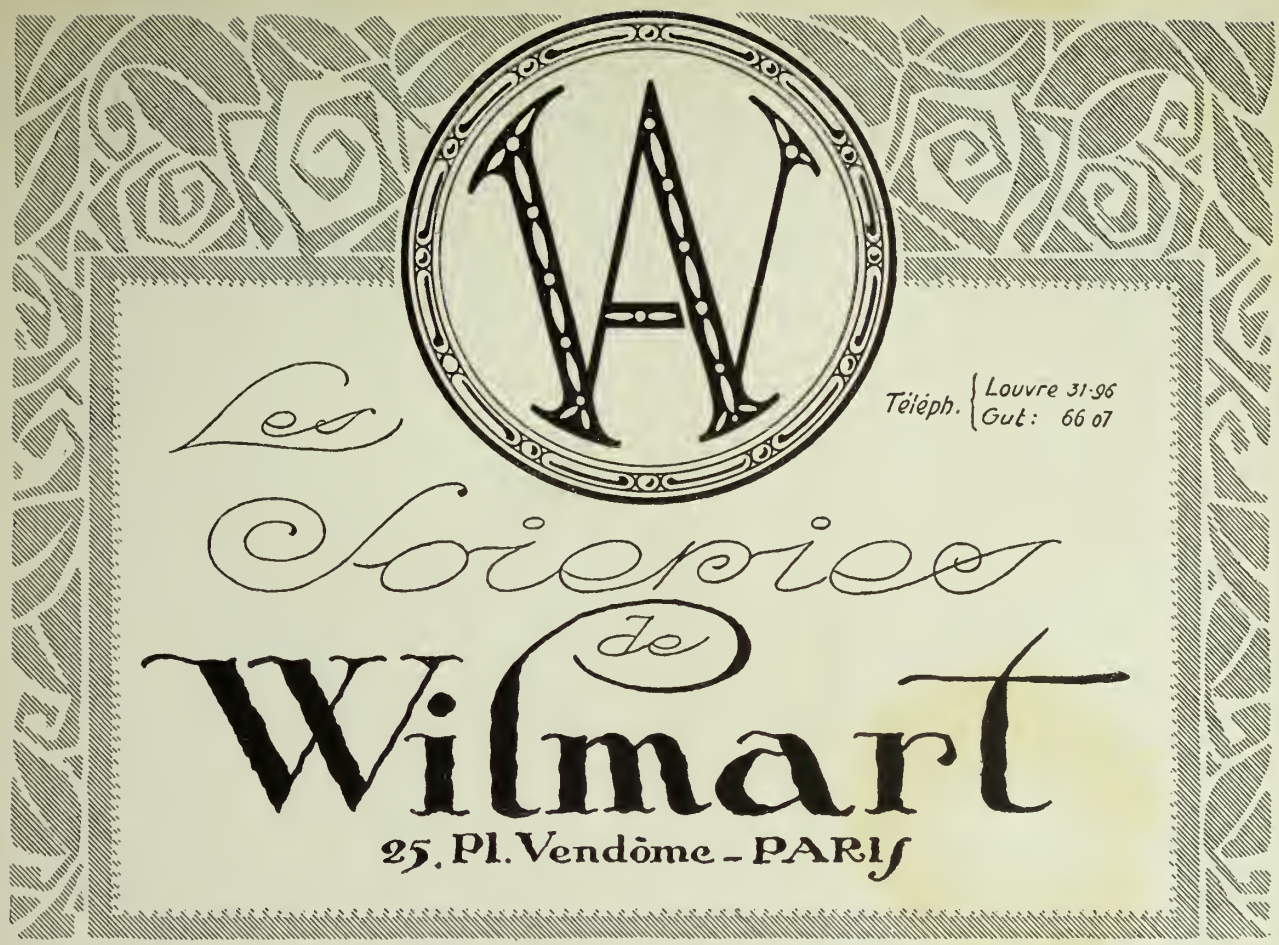
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